DOCUMENT RESUME

ED 372 396 CS 214 420

AUTHOR Gore, Robert C.
TITLE Technological Innovations and the English Curriculum.
PUB DATE May 94
NOTE 11p.; Paper presented at the National Institute for Staff and Organizational Development International Conference (Austin, TX, May 22-25, 1994).
PUB TYPE Speeches/Conference Papers (150) -- Guides - Classroom Use - Teaching Guides (For Teacher) (052)

EDRS PRICE MF01/PC01 Plus Postage.
DESCRIPTORS Class Activities; *Cooperation; Educational Technology; *English Instruction; *Freshman Composition; Higher Education; Overhead Projectors; Writing Processes
IDENTIFIERS *Collaborative Writing; Del Mar College TX; Process Approach (Writing); Technology Utilization

ABSTRACT

A first-year English composition instructor at Del Mar College, Texas, incorporates technology into the English curriculum by using a computer and a panel overhead projector, which allow for class collaboration in the production of a work. A student volunteer does the typing while the class engages in discussions about topics for a process paper, a "How to..." paper. The instructor often uses levity to start with to get the students into a relaxed mood. Topics included "How To Kill Time," "How To Cook Pinto Beans," and "Health Foods--Home Grown." The computer overhead need not be limited to the teaching of composition--it is as endemic to the teaching of literature as it is to the writing of analyses and the teaching of the Modern Language Association's form for parenthetical citations and the Works Cited page(s). (Teaching samples of MLA citations, outlines of three process papers, and the collaboratively written recipe for pinto beans are attached.) (RS)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED 372 396

TECHNOLOGICAL INNOVATIONS

and the

ENGLISH CURRICULUM

by

Robert C. Gore

With the introduction of modern technology into the classroom has come the necessity of new strategies for the teaching of rhetoric, composition, and literature. Though the "old" lamps have provided excellent light to guide by, the "new" lamps make the path brighter and broader. Perhaps the "blame," if such be the term, for this mandated change could be put upon the computer. However, first had come the typewriter, electric, of course, and then the word-processor, and now the computer, with its multitudinous programs that are being enhanced daily. With this latter it seems to be that the moment one settles upon a new program to purchase and to include within [their] stock, a newer program comes out, antequating [their] choice. Therefore, what we at Del Mar College in the English Department have done is not something great and momentous; it is merely our step forward in introducing modern technological innovations into the English curriculum.

All of our college level, first semester English composition students are required to take fourteen hours of a one-hour, non-credit laboratory in which they are introduced to the computer, to its use as a word-processor, E-mail, and then, gradually, they are introduced to various programs, such as WORDPERFECT, TYPING TUTOR, DAEDULUS, and WINDOWS. The purpose of the laboratory is to help the students, via this instrument and these varied programs, learn the writing process: how to generate, compose, edit, and revise various levels of composition. At the same time, critical thinking skills are developed: abstraction, inference, analysis, synthesis, and evaluation. Together with these skills, mechanics and appearance will be formalized.

However, my presentation today is limited in scope due to the time limit imposed upon each of us, so I will only concentrate upon the use of the computer and the panel overhead projector and how I use it in freshman composition. The reason I prefer such is it especially provides opportunity for class collaboration in the production of a work.

CS 214420

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)
☑ This document has been reproduced as received from the person or organization originating it.
☐ Minor changes have been made to improve reproduction quality.
• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY
R. Gore
TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

BEST COPY AVAILABLE

The first thing I ask, after the computer, panel and overhead are in place and working, is for a student to volunteer to do all of the typing (I have never had any trouble getting volunteers as many students are highly proficient with their own PC's and are not reticent to demonstrate their prowess). Then I start a class discussion which will lead to an agreement upon the topic to written upon as a process paper, a "How to..." one. This, I have discovered, brings forth the best initial collaboration, especially providing a forum for the more timid who, under the darkened classroom conditions, will be willing to contribute worthy, "pregnant" ideas, ideas that will shortly give birth to excellent topics.

There are several examples of such process paper outlines, etc., provided in your handouts. You will notice, particularly with the first outline, the levity in which I operate. I seek to put the class into a relaxed mood, freeing them from bondage of frustration, anxiety, and tension. They will discover, as I have, that if they get the FAT out, their individual creativity will take over and their writing and thinking skills will flow, and then we can move forward more easily.

This first outline, "How to Kill Time," was done with the instructor as the object of the humor. Despite the levity in which this was done, two important items were inculcated and modeled:

1. peer collaboration;
2. formal outline form: title, thesis statement, categorical breakdown.

And the grand benefit of the computer's being a part of this teaching process is that upon the completion of each class's work, entire or not, each student is allowed to present [their] personal diskette and have the work saved for [their] individual use. Thus, they always have a model available for their own use and from which they may make future outlines.

The second process paper we began, but, as you can see, we never brought to fruition, was a "brainstorming" on "How to Cook Pinto Beans" [see Item 1]. This brought about extensive class involvement, surprisingly, perhaps to some, even among the male students. Needless to say, such topics and discussions promote many learning skills.

Another topic we spent much time upon was "Health Foods--Home Grown." In other words, we discussed gardening. Since we could not decide specifically upon the size of the garden, we decided to develop a process outline for gardens of three different sizes: the large garden (approximately 100'x100' or more); the small, backyard garden (approximately 10'x20'), and the back porch or patio garden (usually meaning pot plant varieties). This meant also that we had to bring in natural science: studying the soil needed, the type of vegetables (we only considered vegetables) indigenous to this area

of the country, the types and uses of insecticides (if any), sunlight, watering, etc. This allowed those students with the "green thumb" expertise to share their knowledge. Thus we were all learning natural science as well as English composition.

The last example I have of the process papers is on the subject of "How to Make Mashed Potatoes." This brought an extremely lively class discussion. (By this time in the semester everyone was feeling most free to speak out.) There were two major arguments: the type of potato to be used and whether or not to peel them. We were not able to come to an agreement, so we left that choice up to the individual cooks.

However, the computer overhead is not limited just to the teaching of composition. It, I feel, is as endemic to the teaching of literature as it is to the writing of analyses. Here are some examples for the teaching of STYLE, CHARACTERIZATION, SYMBOL, AND SETTING and also for the teaching of the Modern Language Association's form for parenthetical citations and for the Works Cited page(s). (Hereafter is lecturing and interchanging with the students. This same method may be applied in any of the genre.) [See attachments 1-6]

In closing, let me reiterate that the use of technological innovations is something that is not only exciting and rewarding, it will keep one constantly growing intellectually. This short presentation should have only whetted the appetite, not satisfied or satiated it. Your own knowledge, wisdom, creativity are there to be used, and the field of technology is expanding at an explosive rate; put the two together, and go from there, sharing your experiences with others so that they too might learn how to use technological innovations in the English curriculum.

TEACHING SAMPLES OF MLA CITATIONS

Lucas, John. "W.B. Yeats: The Responsibilities of the Poet," in his Modern English Poetry from Hardy to Hughes: A Critical Survey. B.T. Batsford, Ltd., 1986, pp. 103-129 in Twentieth-Century Literary Criticism. Eds. Paula Keptos and Dermis Poupard. 51 vols. Detroit: Gale Research Inc., 1989, vol 31, pp. 421, 422.

Margolis, Joseph. "Yeats' 'Leda and the Swan.'" Explicator 13. April 1955: Item 34.

Perrine, Laurence, and Thomas Arp. Literature: Structure, Sound and Sense. Eds. Steve Welch, et al. Sixth Edition. Orlando, Fl.: Harcourt Brace Jovanovich College Publishers, 1993. 640.

Spitzer, Leo. "Discussion: Yeat's 'Leda and the Swan.'" Modern Philology. LI. Ed. George Williamson. Chicago: U of Chicago Press, 1954.

... (Lucas 421). (for use of ellipsis)

Yeats' mythological poem "Leda and the Swan" overwhelms the reader with creative allusion. The definition of allusion is "a reference to something in history or previous literature ... or a symbol, a means of suggesting far more than it says" (Perrine and Arp 640). Yeats made several

The lines "The broken wall, the burning roof and tower/And Agamemnon dead" (Perrine and Arp 647) refer to the taking ....

[e.g.] (ll. 12,13)

[e.g.] (V,ii, ll.25-26) drama only.

Leda visualized them while the rape occurred.

> For the image 'the broken wall, the burning roof and tower' remotely recalls the sexual unity of the poem at the same time the entire movement of classical literature is suggested, Furthermore, it links the themes of violence and light as if to correspond with the phases of assault. (Margolis 36)

Later Agamemnon ....

The poem "Leda and the Swan" is one of the few sonnets written by Yeats (Magill 3191). This poem has created ....

Biblio. Card:
Trowbridge, Hoyt. "'Leda and the Swan': A Longinian Analysis." Modern Philology November 1953: 51.

Works Cited page:

Trowbridge, Hoyt. "'Leda and the Swan': A Longinian Analysis." Modern Philology (November 1953) 121. November 1953:

---further examples---

Ellman, Richard, and Robert O'Clair. The Norton Anthology of Modern Poetry. New York: W.W. Norton and Company,Inc., 1959. 65-67.

... , et al.

Feder, Lillian. Ancient Myth in Modern Poetry. New Jersey: Princeton University Press, 1971.

Ancient Myth in Modern Poetry

Magill, Frank N., ed. Critical Survey of Poetry. Englewood Cliffs: Salem Press, 1982. 3191-3194.

use of ellipsis, square brackets, and other marks of punctuation

"the brute blood of the air" is referring to Zeus and his raping of Leda.

> The sexual charged dynamics of those lines [in the first half of the poem] act out the god's assault on Leda and then her seduction and orgasmic response...the rest... frames the drama and mystery of sexual possession. (Rosenthal 120-21)

As a result....

...clear when Yeats asks the question, "Did she put on his knowledge with his power...?" In other words, ...Yeats chose to leave his readers asking, "Can any human creature understand the universal forces of which it seems to be the instrument?" (Drew 66). Whether these forces ....Did Yeats choose to leave the readers asking, "... the instrument?" (Drew 66).
Did Yeats choose to leave the readers saying, "[The] creature understand[s] the universal forces of which it seems to be the instrument"?
...instrument"? (Drew 66).

HOW IS THE ENDING PUNCTUATED ?
Margolis mentions that "Leda´s ´fingers´ reject and hold the swan who, for the moment, is passive; he becomes an object wihout differentiated parts: ´feathered glory,´ ´white rush.[?]´.[?]" (34).[?]rush´" (Item 34).

HOW TO KILL TIME

Thesis Statement: It is enjoyable to divert the teacher from his subject matter by bringing up China and getting him to discuss it AFTER killing the proper time in between with aggie JOKES.

I. Needs no introduction (get right to the point of avoiding the point).

II. Act interested in what the instructor has to say by playing TWENTY questions, the first of which is something about China.

III. Ask seemingly pertinent questions:
   A. What is the capital of the PRC ?
   B. When do the British turn over Hong Kong to the PRC?
   C. How enjoyable are chicken feet ? duck feet webs? snakes? slugs?
   D. Why did the Chinese once eat monkey brains? raw?

IV. If time is moving too fast, start asking about aggies (e.g. Have you heard the latest one about...).

V. If you have done your work as planned (even if impromptu), then have him dismiss the class so that he can get this machine back to E-104 so Mr. Crisp can use it!!!!

How to Cook Pinto Beans

-choose light-colored beans if available (2 lbs.)
-sort out rocks and dirt (throw them away)
-rinse the beans in a strainer
-cook on an electric range
-choose a 4 qt. pot with lid
-celantro, garlic, onions, salt, pepper, salt pork or ham hock, long-handled spoon, large spoon or ladle
-put beans in pot
-add water until the beans are submerged about 3/4 inch
-cook on high heat until it comes to a rolling boil for two minutes
-strain them in the collander as you rinse with fresh cool water
-put the beans back into the pot
-fill the pot 3/4 full with water
-place pot on stove at high heat
-bring back to a boil as you add your selected seasonings
-when it comes to a boil, turn the heat down to low to med-low
-set the lid slightly off center on top of the pot
-occasionally stir with a long-handled spoon
-as you stir, check the water level and add as needed
-after about two hours, check the firmness of the beans
-if the tested beans are tender to the bite, they are ready to eat
-for thicker liquid, smash a few beans against the side of the pot
-carefully ladle into soup bowls according to your number of persons served

items needed: 4-qt. pot with lid, 2 lbs. of light-colored pinto beans, water, long-handled spoon, strainer, soup bowls, soup spoons, ladle

suggested seasonings: 1/2 cup of fresh snipped celantro tops, 2 tsp of fresh coarsely ground black pepper, 1 tsp of chopped garlic, 1/2 peeled and chopped onion (Texas 10-15), 2 oz. salt pork or ham hock

Health Foods -- Home Grown
(anticipation)

Procedure:

1. Decide what to grow

	Large garden	Small	Bk Porch
Vegetables:	lettuce	tomatoes	tomatoes
	tomatoes	onions	peppers
	squash	peppers	bean sprouts
	bell peppers	carrots	radishes
	chili peppers	radishes	
	onion	string beans	
	cucumbers		
	string beans		
	radishes		
	corn		
	potatoes		
	carrots		
	pumpkin		

2.Where to plant
   A. Drainage/soil
   B. Sunlight
   C. Protection/fencing
   D. Supports
   E. Access to water
3.When to plant
   Seasons for each type (see directions on package)
4.Decide whether to use bedding plants or seeds
5.Materials/Tools
  A. Large garden: tiller, cultivator, shovel, hoe(s), a MAN, rake(s), gloves, water hose, wheelbarrow, turning fork, music, sunscreen; fertilizers, insecticides, fungicides, etc. must be verified through proper sources
  B. Small garden: (6x6): turning fork, hoe, water hose + nozzle, hand spade, gloves, wheelbarrow, rake; fertilizers, insecticides, fungicides must be verified through proper sources; plant stakes, large cans or cartons for tomato plants
  C. Back Porch: pots + drip pans, gloves, trellis, hand tools (trowel, cultivator), waterpot + sprinkler; soil, pesticides, etc,, must be verified through proper sources
6.Preparation of soil
  A, B. Till the soil; mix in fertilizer(s) and pesticides (as required), cultivate
  C. Fill pots with soil (properly blended, mixed with fertilizers, etc.)
7. Plant
  A. Seeds: follow directions
  B. Bedding plants: follow directions
8. WAIT, WATER, WATCH, WAIT!!!!!

HOW TO MAKE MASHED POTATOES

Thesis Statement: There are several steps one should take in order to properly make mashed potatoes.

I. Introduction.

II. One must decide which type of potato one wishes to use.

III. Unpeeled potatoes make the best tasting and most interesting.
   A. Scrub these potatoes BIG TIME !
   B. Cut these potatoes into BIG CHUNKS!

IV. Boil them in a two-quart pot until fork-tender or for about fifteen or twenty minutes.

V. While potatoes are boiling, gather the proper utensils and ingredients:
   A. Utensils: potato masher, spoon or knife for the butter, collander, pot holder, 2 bowls to accommodate quantity of potatoes
   B. Ingredients: milk, salt, pepper, cheese of choice, garlic powder, chives or diced onion, paprika, butter or margarine (Parkay!)

VI. Remove potatoes from heat and pour same into collander (using pot holders if necessary to avoid burning oneself).

VII. After draining, pour potatoes into a mixing bowl or pan in which to mash them, and then add ingredients:
   A. Put in 1/4 lb. (according to taste) of butter or margarine (Parkay!);
   B. Mash or blend to desired consistency while adding milk, adding salt, pepper, and garlic powder (to desired taste);
   C. Place in serving bowl and garnish with choice of cheese(s), chives or onions, and paprika.

VIII. Serve and enjoy: BON APPETITE !